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THE PERSONALITY EMOTIONAL STATES` DYNAMICS IN THE CONTEXT OF A MUSICAL COMPOSITION PERCEPTION

The article substantiates the need to study the holistic impact of a musical composition on the emotional state of a person, the relevance of which lies in the insufficient study of perception problem in complex combinations of musical stimulus material elements. The aim of the article was to determine changes in the emotional state of a person in the context of a holistic musical composition perception based on universal mythical and cultural motifs of overcoming difficulties. An experimental study was conducted (a simple research design plan for a randomized group with a preliminary survey was used) on a group of 99 participants before and after listening to the musical composition "The Hero's Journey", developed based on the work of J. Campbell "The Hero with a Thousand Faces". The study was implemented using such methods as: E. Diener's Life Satisfaction Scale, C. Osgood's Semantic Differential, K. Izard's Differential Emotion Scale and the Tree picture test. Statistical data processing was carried out using the Wilcoxen signed-rank test for comparing dependent samples, the Mann-Whitney test for comparing independent samples, cluster analysis (k-means method), the Kruskall-Wallis test for comparing independent samples. According to the results of the study, a significant effect of listening to a musical composition on the participants was revealed, which was manifested in the fact that they significantly increased the level of their overall emotional state positivity, the feeling of their internal tone and energy, and also - the intensity of negative grief, anger, disgust, contempt, fear, shame, and depression experiences decreased. In addition, four types of perception of a musical composition were identified, namely: rational, sensual, imagination-oriented, and mixed; however, the effect of a musical composition influence on the emotional state of the listener showed an extremely weak connection with the type of perception of musical material.
Keywords: *emotions; music; composition; perception of music; musical plot; emotional states*

Introduction and current state of the problem under study. For now, in scientific psychology, the issue of the influence of musical stimuli on the psycho emotional states of an individual has been studied quite thoroughly. Thus, on the basis of a generalizing theoretical analysis, A. Nerubasskaya and O. Shepeleva determined that the perception of music can have an effect in the context of varying anxiety, depression, post-traumatic stress disorder, psychophysiological indicators (quality of sleep, tension), emotional reactions, moods, etc. (Nerubasskaya, Shepeleva, 2023). M.O. Kuznetsova and A.M. Novikova established that the influence of music on a person can have both a positive aspect, manifesting itself in improving physical and psychological well-being, and a negative one, associated mainly with violations and behavioral

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disorders that appear against the background of music addiction (Kuznetsova, Novikova, 2024). The studies of E. Dudnik proved the positive effect of music on the creativity development, emotional awareness, and value orientations and on the cognitive processes functioning in general (Dudnik, 2023). M. Kret and N. Levchuk noted the complex positive effect of music on the psycho-emotional state of the individual, the main vector of which is to promote the unlocking of emotions (Kret, Levchuk, 2021). In general, throughout the history of research on this topic, a fairly large number of scientific works studying the influence of music on an individual has been published (Schneck, Berger, 1999; Bonny, 2002; Lytvynchuk, 2012; Malashevska, Lazuka, 2021, etc.), however, the vast majority of them are focused on studying the direct reflection of musical stimulus material in the psycho-emotional states of an individual. At the same time, the consideration of the complex, compositional influence of music on a person was somewhat neglected - and this, in our opinion, is a significant omission, because even during the times of W. James's functionalism (James, 1890) it was proven that the properties of a holistic formation are in no way obliged to have an undeniable identity with the sum of its individual component's properties. Therefore, in the course of the current study we plan to focus on the study of the holistic, compositional influence of music on the emotional states of an individual. With this approach, we hope to deepen the existing knowledge about the musical influence on an individual, hoping to obtain a holistic vision of the complex, consisting of both the simplest psychophysiological mechanisms that are activated during the perception of musical stimuli by a person, and complex processes that are carried out on the basis of the interaction of cognitive and emotional processing of music by an individual.

The purpose of the study: to determine changes in the emotional state of an individual, in the context of the perception of a holistic musical composition based on universal mythical and cultural motives of overcoming difficulties.

Research hypothesis: the perception of the proposed musical composition should contribute to a decrease in the expressiveness of negative experiences and an increase in the positive self-esteem of the individual.

Research methods. In order to diagnose emotional states, the following methods were used: E. Diener's Life Satisfaction Scale (adaptation - V. Olefir, V. Bosnyuk), C. Osgood's Semantic Differential (adaptation - S. Yanovskaya, P. Sevostianov, R. Turenko), K. Izard's Differential Emotion Scale and the Tree picture test.

The composition "The Hero's Path", developed based on J. Campbell's work "The Hero with a Thousand Faces" (Campbell, 2010), was used as a stimulus material. The composition included eight fragments, namely: "Entering the fairy tale" (time – 144 s), "Searching for a query" (168 s), "Searching for a direction of movement" (187 s), "Searching for a resource" (176 s), "Path" (226 s), "Climax" (288 s), "Transformation" (156 s) and "Exiting the fairy tale" (149 s). The fragments were interspersed with the recording of the accompanying text (total duration of the text: 271 s; entire composition: 1765 s or 29 min, 25 s).

The research design involved the use of a simple experimental design with preliminary testing. The sample consisted of 99 people, included on the basis of random selection. Among the participants – 37 men and 62 women. The age of the subjects ranged from 15 to 58 years (36.3±9.4).

Statistical data processing was carried out using the Wilcoxen signed-rank test for comparison of dependent samples, the Mann-Whitney test for comparison of independent samples, cluster analysis (k-means method), the Kruskall-Wallis test for comparison of independent samples. The check for normality of the analyzed scales distribution showed a discrepancy between the data for most indicators of the normal distribution law (Kolmogorov-Smirnov test - in the range from 0.468 to 0.064; cf. 0.196±0.073).

Results. First of all, the reliability of the changes that occurred in the studied indicators was determined using the signed-rank test (Table 1).

Table 1. Results of the comparative analysis of the studied indicators before and after the perception of the musical composition

Indicator	Median (before)	Median (after)	Effect size	Z	p
Life satisfaction	23.00	24.00	-0.012	-0.096	.923
Evaluation	6.00	7.00	0.285	-2.264	.024
Strength	5.00	5.00	0.317	-2.453	.014
Activity	4.00	6.00	0.309	-2.594	.009
Interest	10.00	10.00	0.076	-0.58	.562
Joy	9.00	9.00	0.217	-1.74	.082
Surprise	5.00	6.00	0.11	-0.851	.395
Grief	5.00	4.00	-0.608	-4.599	.000
Anger	3.00	3.00	-0.471	-2.914	.004
Disgust	4.00	3.00	-0.653	-4.257	.000
Contempt	4.00	3.00	-0.672	-4.415	.000
Fear	4.00	3.00	-0.634	-4.245	.000
Shame	5.00	3.00	-0.579	-3.964	.000
Guilt	4.00	3.00	-0.43	-2.897	.004
Positive Emotion Index	26.00	26.00	0.155	-1.31	.190
Index acute negative emotions	17.00	14.00	-0.662	-5.309	.000
Index of anxious-depressive emotions	14.00	11.00	-0.58	-4.485	.000
Aggressiveness	2.00	2.00	-0.154	-1.034	.301
Asthenicity	2.00	2.00	0.179	-1.235	.217
Contact	2.00	2.00	0.082	-0.573	.566
Rigidity	1.00	1.00	-0.336	-2.203	.028
Anxiety	1.00	1.00	-0.103	-0.709	.478
Depression	2.00	2.00	0.185	-8.111	.000
Stability	3.00	2.00	-0.339	-2.337	.019

The results presented in Table 1 indicate a significant increase in the participants' assessment of their state according to all indicators of the Semantic Differential. In addition, there was a decrease in the expressiveness of such emotions as grief, anger, disgust, contempt, fear and shame, which ultimately manifested themselves in a significant decrease in the indices of acute negative emotions and anxious-depressive emotions. Also, after the participants' perception of the musical composition, they experienced a significant decrease in depression, identified on the basis of the application of the "Tree" pictorial technique, as well as in emotional stability and rigidity.

Next, in order to take into account, the gender specificity of the results obtained, a comparative analysis of the difference indicators in measurements between the first and second testing in the groups of male and female participants was carried out using the Mann-Whitney criterion (Table 2).

Table 2. Comparative analysis of the difference in the studied indicators expressiveness of male and female participants groups

Indicator	Men (median)		Women (median)		U	W	Z	p
	Before	After	Before	After				
Life satisfaction	22.0	22.0	24.0	25.0	870.0	1573.0	-2.014	.044
Evaluation	6.0	6.0	6.0	7.0	919.5	1622.5	-1.654	.098
Strength	6.0	5.0	5.0	5.5	909.5	1612.5	-1.728	.084
Activity	6.0	6.0	4.0	6.0	1071.0	1774.0	-.552	.581
Interest	11.0	10.0	10.0	10.5	1128.0	1831.0	-.139	.890
Joy	9.0	9.0	9.0	9.0	961.5	1664.5	-1.353	.176
Surprise	7.0	7.0	5.0	6.0	988.5	1691.5	-1.155	.248
Grief	5.0	4.0	5.0	3.0	1016.5	2969.5	-.961	.337
Anger	4.0	3.0	3.0	3.0	1123.0	1826.0	-.185	.853
Disgust	5.0	4.0	3.5	3.0	1119.0	3072.0	-.213	.831
Contempt	5.0	4.0	4.0	3.0	1109.5	1812.5	-.284	.776
Fear	5.0	4.0	4.0	3.0	1100.5	1803.5	-.350	.726
Shame	6.0	5.0	3.5	3.0	1135.0	3088.0	-.090	.929
Guilt	5.0	3.0	4.0	3.0	1045.0	1748.0	-.766	.444
Positive Emotion Index	26.0	25.0	26.0	26.0	901.5	1604.5	-1.780	.075
Index acute negative emotions	20.0	16.0	17.0	13.0	1092.0	3045.0	-.400	.689
Index of anxious-depressive emotions	17.0	14.0	12.0	10.0	1044.0	1747.0	-.749	.454
Aggressiveness	1.0	1.0	2.0	2.0	968.0	2921.0	-1.354	.176
Asthenicity	2.0	2.0	1.0	2.0	1047.5	1750.5	-.751	.453
Contact	1.0	1.0	2.0	2.0	1039.0	1742.0	-.815	.415
Rigidity	2.0	1.0	1.0	1.0	961.0	1664.0	-1.435	.151
Anxiety	1.0	2.0	1.5	1.0	1146.5	1849.5	-.004	.997
Depression	2.0	2.0	2.0	2.0	995.0	2948.0	-1.145	.252
Stability	3.0	2.0	3.0	3.0	939.0	1642.0	-1.556	.120

Based on the results presented in Table 2, it should be said that women, compared to men, demonstrated a significantly more pronounced increase in the indicator of life satisfaction based on the results of the musical composition perception. As for men, they showed a trend level (outside the significance zone, but quite close to it) a decrease in the indicator of the "Strength" of the Semantic Differential and the index of positive emotions. In general, we must state that differences in emotional states, taking into account gender, are generally not widespread, that is, the studied influence of the musical composition can be considered gender-non-specific.

Also, in order to distinguish the types of perception of the musical composition, clustering of the sample was carried out. It was carried out based on the expressiveness of the four criteria of the description of the stimulus material by the participants: imagination, feelings, rationality and memories. Preliminary study of the dendrogram and analysis of the F-criterion (Table 3) indicated four clusters as the optimal number of groups to be distinguished. So, based on the results of clustering the sample using the k-means method, the following four groups were obtained (Table 4).

Table 3. Comparative analysis of the distinguished clusters using the F-criterion based on the variance analysis

Indicator	Cluster		Error		F	p
	Mean square	d.fr.	Mean square	d.fr.		
Imagination	32077.986	3	204.830	95	156.608	.000
Feelings	32320.234	3	231.694	95	139.496	.000
Rationality	19532.938	3	165.959	95	117.697	.000
Memories	548.759	3	123.920	95	4.428	.006

Table 4. Final centers of clusters by indicators

Indicator	Cluster			
	1 (16 people)	2 (24 people)	3 (28 people)	4 (31 people)
Imagination	3.09	5.42	80.80	32.33
Feelings	17.10	90.29	11.22	25.63
Rationality	73.16	3.41	6.05	12.83
Memories	6.66	0.88	0.64	9.70

The first cluster included 16 people who, given the results presented in Table 4, are characterized by the total dominance of a highly expressive rational assessment of a musical composition over the rest of the criteria, which have an expressiveness corresponding to a low level.

Representatives of the second cluster (24 people) are characterized by a significant dominance of highly expressive sensuality over the rest of the indicators, which manifested themselves at an extremely low level.

The third cluster (28 people) included participants characterized by the absolute dominance of highly expressive imagination when assessing a musical composition over the rest of the criteria, which have an expressiveness corresponding to a low level.

Finally, representatives of the fourth cluster (31 people) are characterized by low or a tendency towards low assessments of a musical composition, despite the fact that in this assessment they relied on the combination of feelings and imagination somewhat more than on rationality and memories.

In order to determine the influence of the musical composition on the emotional states of the participants, taking into account the type of their perception, the selected clusters were compared according to the indicators of the indicated states using the Kruskall-Wallis criterion (Table 5).

Table 5. Significant results of the indicators difference of the participants emotional states, taking into account their type of perception of the musical composition

Indicator	Cluster	Median	Xi- square	d.fr.	p
Strength (after listening)	1	4	9.541	3	.023
	2	7			
	3	6.5			
	4	7			

As it can be seen from the results presented in Table 5, a significant difference in the participants emotional states, taking into account their type of musical composition perception, was detected only by the indicator "Strength" of the Semantic Differential obtained after listening to the stimulus material. At the same time, taking into account the fact that this indicator did not reveal intercluster differences before listening, we have reason to say that the influence of the composition on this variable is differentiated, depending on how it was perceived by the participants: the carriers of the sensory and mixed types of perception were distinguished by the greatest expressiveness of this indicator, while the representatives of the rational cluster - the least.

Discussion. In the course of analyzing the obtained results, it is worth paying attention to the fact that listening to a musical composition by the study participants quite convincingly showed its effect in increasing the level of positivity of the general self-assessment of their emotional state, as well as in their feeling of the internal tone and energy expressiveness increasing of this state. Against this background, a decrease in the intensity of such negative emotions as grief, anger, disgust, contempt, fear and shame, as well as a decrease in acute negative and anxiety-depressive experiences, which is additionally complemented by a decrease in depression, manifests itself quite organically and naturally. Thus, we have every reason to consider musical composition as one of the rather powerful tools of emotional regulation in an individual, which is not only consistent with modern ideas about the potential of musical influence in working with emotional states, but also fully corresponds to the results of related studies in relation to the analyzed problem (Subota, 2014; Zaretska, Makarenko, 2023; Martyniuk, Malyshevska, 2023, etc.).

In the context of analyzing the differences in the impact of a musical composition with regard to gender, we should note that the established differences between men and women in this aspect are minimal, and relate only to a significant increase in life satisfaction in women as a result of the stimulus material perception. In general, we can say that the musical composition exerted its influence on both sexes in an undifferentiated manner, and this gives grounds to state the universal nature of the analyzed musical composition, as well as the absence of its gender specificity, which, in general, is quite well consistent with the generally accepted idea of the universality of basic emotional processes (Bida, 2012).

The identification of four clusters (rational, sensory, imaginary and mixed), representing the types of perception of a musical composition, and their further comparison allows us to conclude that the method of the specified perception is not a significant factor in the variability of the emotional state. All the specificity in the specified context was manifested only in the fact that significant differences were found only in the indicator of participants' state internal tone in the emotional state after listening to the composition, which turned out to be the most positive in representatives of the sensory and mixed types perception. At the same time, individuals with a predominance in rational perception demonstrated the smallest increase in the specified indicator, which, in our opinion, may indicate a certain limitation in the ability of the musical stimulus to cause deep emotional shifts in these participants. So, here, obviously, it should be suggested that emotional sensitivity is an extremely

important condition for the effective emotional impact of the musical stimulus.

We note that the results obtained in the course of the study expand the understanding of the mechanisms of music emotional impact on the personality, confirming its importance as an emotional-regulatory resource, which is not just a complex of combined stimuli, but a single, compositionally composed unity that exerts influence both due to its content and due to its structural organization.

Conclusions. The results obtained allow us to draw certain general conclusions.

First, listening to a holistic musical composition based on universal mythical and cultural motifs of overcoming difficulties allows listeners to significantly increase the level of general self-assessment positivity of their emotional state, their internal tone and energy feeling, and also to reduce the intensity of negative experiences of grief, anger, disgust, contempt, fear, shame, and depression. At the same time, such an effect, being quite universal, does not show specificity depending on the listeners' gender.

Secondly, quite clearly expressed types of perception of a musical composition are distinguished, namely: rational, sensual, imagination-oriented, and mixed, the carriers of which are characterized by low or a tendency to low assessments of the musical composition, despite the fact that in this assessment they rely on the combination of feelings and imagination somewhat more than on rationality and memories.

However, the effect of a musical composition on the emotional state of the listener has an extremely weak connection with the type of musical material perception that a listener is the bearer of.

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ДИНАМІКА ЕМОЦІЙНИХ СТАНІВ ОСОБИСТОСТІ В КОНТЕКСТІ СПРИЙНЯТТЯ МУЗИЧНОЇ КОМПОЗИЦІЇ

У статті проведено обґрунтування необхідності дослідження цілісного впливу музичної композиції на емоційний стан особистості, актуальність якого полягає у недостатній вивченості проблеми сприйняття складних поєднань елементів музичного стимульного матеріалу. **Метою** статті було визначення змін в емоційному стані особистості, в контексті сприйняття цілісної музичної композиції, що базується на універсальних міфічних та культуральних мотивах подолання труднощів. Проведено експериментальне дослідження (застосовано простий план дизайну дослідження для рандомізованої групи з попереднім опитуванням), яке проводилося на групі з 99 учасників до та після прослуховування ними музичної композиції «Шлях героя», розробленої на основі роботи Дж. Кемпбела «Тисячоликий герой». Дослідження було реалізоване за допомогою таких **методів**, як: Шкала задоволеності життям Е. Дінера, Семантичний диференціал Ч. Осгуда, Шкала диференційних емоцій К. Ізарда та малюнковий тест «Дерево». Статистична обробка даних здійснювалася із застосуванням критерію знакових рангів Вілкоксена для порівняння залежних вибірок, критерію Манна-Уітні для порівняння незалежних вибірок, кластерного аналізу (метод к-середніх) критерію Краскелла-Уолліса для порівняння незалежних вибірок. За **результатами** дослідження було виявлено достовірний вплив прослуховування музичної композиції на учасників, який проявився в тому, що у них істотно збільшився рівень позитивності загальної самооцінки свого емоційного стану, відчуття його внутрішнього тонусу та енергійності, а також, - знизилася інтенсивність негативних переживань горя, гніву, відрази, презирства, страху, сорому, та депресивності. Крім того, було виділено чотири типи сприйняття музичної композиції, а саме: раціональний, почуттєвий, уяво-орієнтований та змішаний; проте ефект від впливу музичної композиції на емоційний стан слухача виявив вкрай слабкий зв'язок з типом сприйняття музичного матеріалу.
Ключові слова: емоції; музика; композиція; сприйняття музики; музичний сюжет; емоційні стани.

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